

CHORD PROFILE #2 (PSYCHO)

By
William Wrobel

The following is the second of a series of chord profiles (chord frequency analysis) of Bernard Herrmann scores. See Chord Profile #1 (*Jason & the Argonauts*) for an explanation.

Psycho is the closest you will ever get to a *somewhat* atonal (or non-tonal) film score by Bernard Herrmann. It leans strongly on a 1935 work *Sinfonietta for String Orchestra*. Indeed, he self-borrowed from that work for his 1960 Hitchcock black & white movie. In my paper (“Self-Borrowing in the Music of Bernard Herrmann”) I have documented how Herrmann borrowed extensively from that earlier work composed 25 years before *Psycho*, including the cues “Discovery” (R11/4), “The Office” (R6/2), “The Shadow” (R8/1), “The Madhouse” (R5/1), and “The Porch”) (R6/2). I believe Herrmann self-borrowed ideas from other earlier works, including a 1929 piece called “The Forest: I Dawn” for the *Psycho* cue “The First Floor” (R9/2).

Of course *Psycho* is a strings-only score (like *Sinfonietta*), although Herrmann almost included a flute line in cue #13 “The Parlor” (R4/3). Here the violins follow the same descending to ascending quarter note progressions first seen in cue #2 “The City.” Above the violins I line he inserts a “Flute” solo line/staff but then marks it “tacet” (Latin for “silent”). This is odd. However, I feel that this cue (“The City” structured-cues) may *also* have been self-borrowed from the Early Works period of his creative output. I will need to go back someday to UCSB and study the *Sinfonietta* again to see if “The City” type cues were directly or indirectly borrowed from this work (or some other work).

The important point to make in this regard is that much of *Psycho* typifies Herrmann’s different musical style from that Early Works period (say before his professional commercial career starting with his *Columbia Workshops* radio scores, but more likely before 1947). His Early Works tended to be quite experimental with tonalities, full of long, strange, mixed interval chords. I do not know precisely how to categorize it except perhaps it bears some resemblance to Stravinsky’s neoclassical middle period that encompasses both tonal and atonal qualities. As given in my paper (“Enharmonic Substitution in Herrmann’s Earlier Works”), he often during this period thru 1945 engaged in enharmonic equivalence (B for Cb, E for Fb), a practice often seen in atonal/non-tonal works. This practice is seen heavily in many *Psycho* cues (this makes sense indeed if he self-borrowed from *Sinfonietta* and other works).

By atonal/non-tonal in Herrmann’s case, I certainly do not mean serial or twelve-tone (dodecaphonic) music. Herrmann was certainly *not* a Schoenbergian pupil of that tightly formal organization or structure of music. If anything, Herrmann in most of his career was a traditional diatonic composer of the neo-Romantic School perhaps, yet Modernist in his approach and style. But, as given before, his Early Works tend to display strange or obscured tonalities that were discarded (in part) by the late Thirties. You could say he engaged in a tonal and atonal *mix* in his musical style then. Even then he tended to be far more tonal than non-tonal. The atonal instances displayed typical characteristics such as unresolved dissonances, and especially mixed interval chords (not the traditional

stacked thirds of diatonic music). Those instances also showed (but not in all cases) a sense of a lack of tonal center or obscured tonality. It was not pure atonality in the sense of the serial method (that states in effect that every one tone in the twelve-tone sequence bears equal weight).

Non-tonal music is not immediately or even inherently pleasing, and you need patience to give it an honest listen in order to perhaps even appreciate such music. This applies especially to serial music (where, in my opinion, the heart/soul of music has been sacrificed for the head/logic). Non-tonal music (not necessarily speaking of serial music here) is often characteristic of at least the partial removal of traditionally espoused relationships such as major-minor arrangement of tones. The usual tonal context of thirds is at least temporarily (or partially) discarded. The music then becomes disorienting, dislocated, devoid of “resolution” and even ominous/sinister in nature.

For *Psycho*, this was a perfect match of music! To create this effect, Herrmann (in his habit of self-borrowing) relied on his Early Works musical style that often typified such non-tonal expressions and experimentation. Non-tonal music can be highly contrapuntal in nature, and Herrmann employs this characteristic in several of his cues (ex. “The Madhouse”). *Psycho* lent itself well to partially non-tonal music because it was perhaps the most disturbing of all the Hitchcock movies. To convey the creepiness of the Bates Motel and the Norman character, Herrmann also uses highly dissonant and disorienting tonal chords such as diminished triads and diminished sevenths, as well as minMaj 7ths and (to a lesser extent) half-dim sevenths. The non-tonal music added to this sense of not-being-at-home (certainly not at the Bates Motel!). Overall, both the non-tonal and tonal styles as well as instrumental effects (harmonics, *sul pont* etc) creates effective music of the insecure. I do not know if I would like a steady diet of such scores from Herrmann, but his approach was uncannily correct for *Psycho*.

Let’s now go into the specific chord profile of each cue. However, as given, because of the non-standard nature of atonal music, there will actually be many cues or sections of cues where I will be putting “N/A” (Not Applicable) in terms of traditional diatonic chord structures. In the *Jason & the Argonauts* Chord profile I spent over thirty pages describing the chords simply because it was completely diatonic in structure (as are the overwhelming number of his film and television scores). Of course he often employed tritone intervals (often found also in non-tonal music), but overall you found traditional tertial music (minor/major chords, sevenths, etc). In *Psycho* you will find minor chords especially and sevenths (such as fully diminished sevenths), but you will also find a great deal of non-tonal music characteristic (in terms of chords) of mixed or uneven intervals not based on traditional stacked thirds (this applies to inversions as well). So while there is a mixture of both musical formats, I would tentatively say that the majority of music in *Psycho* tends to be non-tonal (non-diatonic) in chord structure. I will describe the chords to show the kind of dissonant and disorienting effect Herrmann wanted to convey, but in many cases I will simply place a “N/A” (especially if the chords/cues are repeated in later cues—as they often are!).

As a reference cd, I will use the 1997 Varese Sarabande VSD-5765 rerecording conducted by Joel McNeely.

“Psycho” Prelude R1/1. Cue #1. *Allegro(Molto Agitato)* in 2/4 time. The score was written January 12-February 12, 1960.

Bar 1 = Two Bb minMaj 7ths (Bb/Db/F/A) 8th note chords played sff on the down bow, each separated by an 8th rest. Violins I play (“non div”) Line 1 register F/A (a’) while violins II play Bb/Db. Violas play small octave Db/F, while VC/CB play Great octave register F. All strings are “sords” (muted). [Note: While the minMaj sevenths are prominently placed in the score (such as the opening of the Prelude), I found that overall (in terms of frequency of seventh chords) there is a greater percentage of fully diminished 7ths and half-diminished 7ths]

Bar 2 = After an 8th rest, they play two Bb minMaj 7ths (followed by an 8th rest).

Bar 3 = Violins play a single Bb minMaj 7th while VC/CB pluck “pizz” on F. Violas play middle C# to D staccato 8ths figure (repeated same bar and repeated thru Bar 8). With that initial C# 8th note, it is possible to view the chord as a Bb minMaj #9 (Bb/Db/F/A/C#).

Bar 4 = N/A. Violas continue the C#-D 8th note pattern while celli (VC) play two small octave Bb 8ths (separated by 8th rests).

Bar 5 = N/A. Violins I start to play the famous two-bar *Psycho* motif of Line 1 “3” triplet value 16ths F-A-G# to staccato E 8th figure (repeated same bar). Violins II play the pattern given for the viole. CB are pizz on small octave Bb (followed by an 8th rest) down to Great octave Bb 8th (followed by an 8th rest). [Note: Bars 17, 19 and Bar 97 and others have the Bb/Db notes instead of the Bb/C#. So here in Bar 5 we have the C# enharmonic substituting for Db. Seen as Bb/Db, and if the initial F note of the melody line is added, we hear the Bb min (Bb/Db/F) tonality]

Bar 6 = See explanation in Bar 6. Otherwise, in effect, there is a N/A indication here.

Bars 7-8 = N/A. Repeat Bars 5-6.

Bars 9-10 = Violas and violins II are soli. Violas play the aforementioned patterns divisi on Bb/Db to B/D while violins II play G/B to Gb/Ab. Combined, on the first set (G/Bb/B/Db), we initially hear both the G dim (G/Bb/Db) and the G b5 (G/B/Db) tonalities because of the use of both the B and Bb tones, thus creating a sort of ambiguous or obscure tonality. Because of the ambiguity, I will give it a N/A status. The second set is B/D/Gb/Ab (that technically might be construed as the B min 6). I give it a N/A status.

Bars 11-12 (:08) = N/A. The two-bar melody line continues on a higher octave (Line 2 register).

Bars 13-14 = N/A. Repeat Bars 11-12.

Bars 15-16 = Violas and violins II are soli. Violas play divisi Gb/Bb to G/B while vlins II play E/G to D/F#. The ambiguity of the first set is shown by the inclusion of both the G and Gb notes so that you can see both the E dim (E/G/Bb) and the E/Gb/Bb chords. On the second set, however, you can see the G maj 7 (G/B/D/F#). Bar 16 repeats Bar 15.

Bars 17-18 (:13) = The melody line returns on the Line 1 register. The VC join the viole and violins II on the 8th note figures. Vlins II play small octave Bb-A 8th note figures twice, viole play F down to D, and celli play small octave Db up to staccato F. Combined we hear the Bb min (Bb/Db/F) to D min (D/F/A) 8th note chords. If you add the E 8th of the melody line, you will get the D min/9 (D/F/A/E) chord.

Bars 19-20 = Repeats Bars 17-18.

Bars 21-22 (:16) = A new two-bar phrase appears. First we see the first two-note figure of dotted 8th notes G#/B/D/F/C# (G# dim 7th with the added sharp 11th (C#). That

F note to C# is a tritone dissonant interval. The second part of this figure includes 16th notes of the same notes. The next figure are two 16th notes chords of G# dim 9 (G#/B/D/F/A) back to G# dim 7th with the added sharp 11th (followed by an 8th rest). Bar 22 plays the first figure on F#/A#/C#/E/G (Dom 7 b 9th) to next figure of A#/C#/E/G (A# dim 7) to F# Dom 7th (F#/A#/C#/E).

Bar 23 = Bar 21.

Bar 24 = Bar 22.

Bar 25 = Bb minMaj 7ths. The opening phrase patterns (Bars 1-3) are repeated here but on a higher register. Vlns I play Lines 1 & 2 A 8th notes, vlns II on Line 2 Db/F, viole on Line 1 F/Bb, celli on small octave Bb and Line 1 Db.

Bar 26 = Bb minMaj 7th.

Bar 27 = Bb minMaj 7th or even possibly the Bb minMaj #9th (see Bar 3).

Bars 28-34 = N/A. However, as indicated in Bar 5, we see in Bar 31 the Bb/C#. If C# was the Db enharmonic note, we would initially hear the Bb min in Bars 31-34.

Bars 35-36 = See Bar 9.

Bar 37 (:29) = Violins II are fingered trem between Bb-Cb and between Eb-Gb, so in effect we hear the Cb maj 7 (Cb/Eb/Gb/Bb). Violins I play rising quarter notes Line 2 Bb to Line 3 Cb to (Bar 38) Db back to Cb, and so forth.

Bars 38-40 = Repeat Bar 37.

Bar 41 = Violins II are fingered trem between G-B and E-F# so in effect we hear the E min/9 tonality (E/G/B/F#).

Bars 42-44 = Repeat Bar 41.

Bars 45-46 = E minMaj 9 (E/G/B/D#/F#).

Bars 47-48 = Bb min (Bb/Db/F) to D min (D/F/A).

Bars 49-50 (:38) = See Bar 21. G# dim 7 with added 11th.

Bars 51-52 = Unclear. Perhaps the C# dim 7th (C#/E/G/Bb) with the added F# to A#/C/E or A#/C#/E (A# dim) since both the C and C# tones are present (creating another ambiguity).

Bars 53-54 = Bb minMaj 7.

Bar 55 = Bb minMaj 7 or possibly that chord with the sharp 9th (C#).

Bars 52-62 = N/A.

Bar 63 = See Bar 22. Dom 7 b9 (F#/A#/C#/E/G) to A# dim 7 (A#/C#/E/G) although the C tone is also there. Then we see the F# Dom 7 (F#/A#/C#/E).

Bar 64 = See Bar 21 (and 49). G# dim 7 with added #11th to G# dim 7.

Bar 65 = See Bar 22.

Bar 66 = See Bar 21.

Bars 67-68 = Bb minMaj 7.

Bars 69-70 = N/A.

Bars 71-76 = Melody line again. Bb min in effect in Bars 71-74 despite the enharmonic C# for Db.

Bar 77 = See Bar 37 (Cb maj 7).

Bars 78-80 = Cb maj 7.

Bar 81 = See Bar 41. E min/9.

Bars 82-84 = E Min/9.

Bars 85-86 = See Bar 45. E minMaj 9.

Bars 87-88 = Bb min to D min.

Bars 89-90 = Bb minMaj 7.
 Bar 91 = N/A. C#/F (dim 4 interval) to C#/E (min3) to C#/G# (P5), etc.
 Bars 92-96 = N/A. Violas play rinforzando 8th notes. Celli are pizz.
 Bar 97 (1:16) = N/A. melody line. Once again, however, the Bb/Db notes coupled with the initial F note of the melody could be read briefly as the Bb min.
 Bar 98 = Bb min.
 Bar 99 = B dim.
 Bars 100-102 = N/A.
 Bar 103 = See Bar 22 (and Bar 63).
 Bar 104 = See Bar 21 (and Bar 64).
 Bar 105 = See Bar 22 (and Bar 65).
 Bar 106 = See Bar 21 (and Bar 66).
 Bar 107 = Bb min.
 Bar 108 = N/A.
 Bar 109 = Bb min.
 Bar 110 = N/A.
 Bar 111 (1:27) = Cb maj 7.
 Bars 112-114 = Cb maj 7.
 Bars 115-118 = E min/9.
 Bars 119-120 = E minMaj 9 in effect (see Bars 45-46).
 Bars 121-122 = Bb minMaj 7.
 Bar 123 = Bb min.
 Bar 124 = Bb minMaj 7.
 Bar 125 = Bb min.
 Bar 126 = Bb minMaj 7.
 Bar 127 (1:37) = N/A. First playing of Bars 127-130. Second playing at 1:42.
 Bars 128-130 = Bb minMaj 7.
 Bar 131 = N/A. End bar pizzicato sounding by VC/CB on D 8th.

CHORD FREQUENCY RESULTS:

It is highly difficult to come to any exact percentage given this complex cue with its many instances of ambiguities. As a rough, initial analysis:

Minor = 23%
 Dim = 8%
 Dim 7 = 15%
 MinMaj 7 = 14%
 MinMaj 9 = 5%
 Major 7 = 13%
 Min/9 = 11%
 Dom 7 = 11%

However, it is clearly seen that the cue begins and ends on the Bb minMaj 7th chords. Although this cue has its mildly atonal-ambiguous features (basically involving some ambiguous triads), overall it would be classified as a predominantly tonal/diatonic type of cue since the basis of stacked thirds is so strongly in place here—unlike many of the following cues in the complete score.

“The City” R1/2. Cue #2. *Lento(molto sost)* in C time. Muted strings. [Note: The McNeely recording for this cue is far slower than the Herrmann original tracks]

Bar 1 = Strings begin a two-bar descent of quarter note chords. We first hear the B dim 7th (B/D/F/Ab) to three F half-dim 7th chords (F/Ab/Cb/Eb) in various inversions or note positioning. [Note: The notes are actually written as F/Ab/B/Eb for the F half-dim 7th chords; that is, the B is enharmonic for Cb. Although this cue may have been freshly created for *Psycho*, I wonder if instead it was self-borrowed somewhere from his Early Works period when he heavily practiced such enharmonic equivalence]

Bar 2 = Repeat Bar 1 but an octave lower register.

Bar 3 (:15) = G# dim 7 (G#/B/D/F) quarter note chord to F# half-diminished 7th (F#/A/C/E) 8th note chord, followed by an 8th rest (repeat pattern same bar).

Bar 4 (:23 --but :12 original tracks) = Strings begin a two-bar ascent of quarter notes. We find three F half-dim 7th chords in various inversions to the B dim 7th chord.

Bar 5 = Repeat Bar 4 but starting an octave higher. [Note: the third quarter note chord actually has the F half-dim 7th written enharmonically as F/G#/B/D#]

Bar 6 (:39) = G# min (G#/B/D#) quarter note chord to A Dom 7 (A/C#/E/G) 8th note chord (this pattern repeated same bar).

Bar 7 = Descent of quarter notes chords again. We find three F half-dim 7ths to B dim 7.

Bar 8 = Three F half-dim 7ths to B dim 7th.

Bar 9 = G# dim 7 to F# half-dim 7th.

Bar 10 = Three F half-dim 7ths to B dim 7th.

Bar 11 = Three F half-dim 7ths to B dim 7th.

Bar 12 (1:28) = Ab min (Ab/Cb/Eb) quarter note chord to Bb min (Bb/Db/F) 8th note chord (repeat pattern same bar).

Bar 13 = B dim 7th to three F half-dim 7ths.

Bar 14 = B dim 7th to two F half-dim 7ths to Ab min.

Bar 15 = G# dim 7th to F# half-dim 7th.

Bar 16 = G# dim 7th held fermata.

CHORD FREQUENCY RESULTS: This cue is 100% tonal/diatonic/tertial in nature.

Minor (3) = 6%

Dim 7th (14) = 28%

Half-dim 7th (32) = 64%

Dom 7 (1) = 2%

“Marion” R1/3. Cue #3. *Lento assi* in C time. Muted strings.

Grace Bar = Violins play *p espr* Line 2 register D quarter note.

Bar 1 = N/A. However, on the second beat you hear the combined D dim (D/F/Ab). Violins I play Line 3 C quarter note down to F half note to E quarter note. Vlns II play the Line 2 D whole note (tied from grace bar’s quarter note). Viole play Ab down to G half notes *p espr <*) (crescendo-decrescendo).

Bar 2 = N/A. Vlns I play B quarter down to E half to D quarter. Vlns II play Line 2 C whole note, and viole play F# to F half notes. Again we continue the overlapping of notes of three lines of instruments in a slow contrapuntal manner.

Bar 3 = N/A. Although briefly (on the 2nd beat) there is the B dim (B/D/F) tonality. Vlins I play Line 3 A quarter down to D half note to C quarter note. Vlins II play Line 1 B whole note, and violas play F to E half notes.

Bar 4 = N/A. Although, once again, we briefly hear the A dim (A/C/Eb) tonality.

Bars 5-8 = N/A.

Bar 9 (:43) = N/A although briefly we hear the A min 7 (A/C/E/G). Here we experience the full resonance of all strings. Vlins I play Line 1 F quarter to C half to B quarter. Vlins II play small octave A dotted half note to B quarter. Violas play small octave D to E half notes. VC play Great octave G whole notes while CB play the G whole note as well.

Bar 10 = N/A. Overall we hear the D-A Perfect 5th interval. (or P4 from D back to A).

Bar 11 = See Bar 9.

Bar 12 = N/A.

Bar 13 = N/A, although briefly we hear the D dim.

Bar 14 = N/A.

Bar 15 = N/A although we briefly hear the B dim.

Bar 16 = N/A although briefly we hear the A dim.

Bar 17 (1:25) = Clearly heard and seen G minMaj 7th (G/Bb/D/F#) whole note chord. held fermata.

CHORD FREQUENCY RESULTS:

Clearly read: minMaj 7th (1) = 100%

Suggestive: MinMaj (1) = 9%; Dim (6) = 53%; Min 7 (2) = 18%

“Marion and Sam” R1/4. Cue #4. *Lento assai* in C time. [Note: This cue is structured exactly as the previous cue “Marion”]

Bar 1 = N/A although briefly we may hear the A min 7 (A/C/E/G).

Bar 2 = N/A.

Bar 3 = N/A. Min 7 briefly.

Bar 4 = N/A.

Bar 5 = N/A. D dim (D/F/Ab) briefly.

Bar 6 = N/A.

Bar 7 = N/A. B dim briefly.

Bar 8 = N/A. A dim (A/C/Eb) briefly heard.

Bar 9 = N/A. D dim.

Bars 10-11 = N/A.

Bar 12 = N/A. A min (A/C/E).

Bar 13 = N/A. A min 7.

Bar 14 = N/A.

Bar 15 = N/A. A min 7 briefly.

Bar 16 = N/A. A min.

Bar 17 = N/A. D dim.

Bar 18 = N/A.

Bar 19 = N/A. B dim.

Bar 20 = N/A. A dim.

Bar 21 = G minMaj 7th (G/Bb/D/F#) whole note chord clearly heard.

CHORD FREQUENCY RESULTS: Clearly heard is 100% minMaj 7th with only one chord. Suggested or inferred:

Minor = 14%

Dim = 50%

Min 7 = 29 %; minMaj 7 = 7%.

“Temptation” R2/1. Cue #5. *Moderato assai* in C. Muted strings.

Bars 1-2 = N/A. Violins I play the one-bar “melody” line p *sotto voce* on Line 1 D-F legato to E-F staccato 16ths notes figure (repeated again) to two D-F-E 16th note figures (with a 16th rest after each figure). VC plays Great octave Ab whole note to next bar’s A dotted half note while violins II play Lines 2 & 3 C whole notes to B dotted half notes. The melody line in Bar 1 emphasizes notes E, so it is possible to construe the tonality as an Ab augmented (Ab/C/E), but since it is not clear-cut, I will give it a N/A status.

Bars 3-4 = N/A. Only violins II (playing the melody/phrase line) and viole are playing. Viole play Lines 2 & 3 C whole notes to D dotted half notes.

Bars 5-6 = N/A. Same setup as Bars 1-2. Violins II play Lines 2 & 3 Eb whole notes to D dotted half notes, viole on middle C to B, and celli on small octave C to Great octave B.

Bars 7-8 = N/A. Same setup as 3-4.

Bars 9-30 = N/A.

Bar 31 = The cue ends on a clear-cut whole note chord comprised of notes E/G#/Bb/D (E Dom 7b5th).

CHORD FREQUENCY RESULTS:

100% Dom 7 flat 5th with one obvious chord! This is the first of many cues that can perhaps be described as “minimalist” in character. Herrmann did not want to overstate the music for this “temptation” scene involving Marion’s burgeoning criminal ideas involving the stealing of company money.

“Flight (A)” R2/2. Cue #6. *Allegro(Molto Agitato)* in 2/4.

Bars 1-62 = This bulk of the cue is self-borrowed directly from the “Prelude.”

Bars 63-64 = *Psycho* Prelude opening bars on Bb minMaj 7th.

Bars 65-66 = Repeat previous two bars.

Bars 67-68 = N/A. VC/CB on Great octave E half notes tied to end Bar 68.

CHORD FREQUENCY ANALYSIS: See *Psycho Prelude*.

“Patrol Car” R2/3. Cue #7. *Allegro(Molto Agitato)* in 2/4 time.

Bars 1-68 = This cue is exactly the same as the previous cue “Flight(A).”

“The Car Lot” R2/4. Cue #8. *Lento tranquillo* in C.

Bars 1-16 = This cue is exactly the same as cue #2 “The City.” In fact, upon looking at the copy of the autograph score, it is evident that “The Car Lot” was written first. Herrmann then made a copy and crossed out “tranquillo” and inserted “Molto Sost.” He also crossed out “R4/2” and inserted “R1/2.”

“The Package” R3/1. Cue #9. *Moderato assi* in C.

Bars 1-16 = N/A. This cue is a variation of the “Temptation” cue. Here violins I and viole alternate between *pizz* and *arco* fragmented phrases of the theme. Cue ends on the E fermata hold.

“The Rainstorm” R3/2. Cue #10. *Allegro(Molto Agitato)* in 2/4 time. [Note: This cue is a mix of self-borrowing directly from “Flight(A)” and the “Prelude” with new inserted material.

Bars 1-50 = Lifted from “Flight(A)” but bars from that previous cue were deleted for “The Rainstorm.” For instance, original Bars 21-26 were deleted so that Bar 21 of “The Rainstorm” was originally Bar 27 in “Flight (A).”

Bars 51-74 = N/A. Newly composed material for this cue. Hear :42 thru 1:02 in track #10. Violins II play the Bb/Db dotted quarter note dyad to A/C 8th note dyad (followed by an 8th rest) to Bar 52 on Bb/Db to B/D. Violins I play the melody/phrase 8th notes F-A-G#-E. So initially you may hear the Bb min (Bb/Db/F) in Bar 51 and also G# dim (G#/B/D) in Bar 52. These momentary “hits” occur as the phrases develop such as on D# dim, Gb aug, C dim and so forth. However, I will give the phrase an N/A status because of the lack of clear-cut or sustained triad tonalities.

Bars 75-208 = Lifted directly from the *Psycho Prelude* (with various cuts).

Bars 209-218 = Bb minMaj 7. Newly composed ending material for this cue. End Bar 217-218 on sustained note D.

CHORD FREQUENCY RESULTS: Overall see the “Prelude.”

“Hotel Room” R4/1. Cue #11. *Moderato assi* in C. Muted strings.

Bars 1-19 = N/A. Another variation of the “Temptation” cue played overwhelmingly in staccato fashion.

Bar 20 = Eb aug (Eb/G/B). Violins II play small octave G and Line 1 B whole notes, held fermata, and celli play Great octave G and small octave B. After a quarter rest, violins I play Line 1 Eb dotted half note held fermata while violas play small octave Eb.

CHORD FREQUENCY RESULTS:

100% augmented triad based on only one clear chord!

“The Window” R4/2. Cue #12. *Lento tranquillo* in C. “Sords” strings. This cue is structured as “The City” but with a different sequence of chords.

Bar 1 = Descent of quarter note chords played by the violins. We find the D half-diminished 7th (D/F/Ab/C) to F/A/Eb/Ab (?) to G minMaj 7th (G/Bb/D/F#) to F half-dim 7th (F/Ab/Cb/Eb) but with B enharmonic for Cb. Note: The spacing is not necessarily root position. We find the chords played (lowest to highest notes) as: Ab/D/F/C to F/A/Eb/Ab to D/G/Bb/F# to B/F/Ab/Eb.

Bar 2 = Repeat Bar 1 but an octave lower descent.

Bar 3 = G# dim 7th (G#/B/D/F) to F# half-dim 7th (F#/A/C/E) played by the viole/VC/CB.

Bar 4 = G# min (G#/B/D#) to A Dom 7th (A/C#/E/G) played by the violins only.

Bar 5 = See Bar 3.

Bar 6 = Ab min (Ab/Cb/Eb) to Bb min (Bb/Db/F) played by violins.

Bar 7 = Descent of quarter note chords played by the violins and viole. We find the D half-dim 7th to F/A/Eb/Ab (?) to G minMaj 7th again (all three chords same as in Bar 1) to E/Ab/B/Eb (?) which can be seen (certainly heard) as the Fb maj 7th (Fb/Ab/Cb/Eb) if you consider the enharmonic notes of E = Fb and B = Cb.

Bar 8 = See Bar 7. However, on the final quarter note chord, viole now play small octave F, violins II on B/Eb, and violins I on Ab/Eb, so it is clearly the F half-dim 7th (despite the B enharmonic Cb).

Bar 9 = See Bar 3.

Bar 10 = G# dim 7th.

CHORD FREQUENCY RESULTS:

Min = 13%

Dom 7 = 4%

Dim 7 = 17%

Maj 7 = 9%

MinMaj 7 = 17%

Half-dim 7 = 40%

“The Parlor” R4/3. Cue #13. *Lento assi* in C. [Note: Once again, this is the only cue where he actually wrote in a flute staff/line but marked “tacet.” This cue is a variation of “The City” cue with the added syncopated rhythmic ostinato pattern played by the viole.

Bars 1-2 = Violins play the descending quarter note chords on D dim 7 (B/D/F/Ab) to three F half-dim 7 (F/Ab/Cb/Eb) chords –although with enharmonic B instead of Cb.

Bar 3 = G# dim 7 (G#/B/D/F) to F# half-dim 7h (F#/A/C.E).

Bars 4-5 = Three F half-dim 7ths to B dim 7th.

Bar 6 = G# min to A Dom 7th (A/C#/E/G).

Bars 7-8 = Ab min (Ab/Cb/Eb) but with the B enharmonic note. Then we find the F dim (F/Ab/Cb) but with the B enharmonic. Next we find the F half-dim 7th to B/Db/F. In Bar 8, the final chord is the F dim.

Bar 9 = See Bar 3.

Bar 10 = See Bar 6.

Bar 11 = F half-dim 7th I (this time with the Cb note written instead of the B enharmonic) to Bb min.

Bars 12-14 = D dim (D/F/Ab) to Db/Ab/Eb (the D-Ab interval is a tritone).

Bar 15 = Bb minMaj 7th.

CHORD FREQUENCY RESULTS:

Half-dim 7 = 47%

Dim 7 = 16%

Minor = 14%

Dim = 14%

Dom 7 = 6%

MinMaj 7 = 3%

“The Madhouse” R5/1 Cue #14. *Molto Adagio* in C. [Note: This is the introduction of the heavy-handed, ominous three-note motif used in several cues suggesting that all is not well at the Bates Motel!]

Grace Bar 1 = N/A. The VC/CB play the motif *ff* on Great and small octave registers of tenuto F to Eb quarter notes to next bar’s D dotted half notes. Viole play Line 1 F up to Line 2 F# quarter notes

Bars 2-3 = N/A. Viole play Eb-D-Db quarter notes down to Line 1 E-F 8ths. After an 8th rest, celli play small octave tenuto F up to Line 1 Eb down to small octave D quarter notes to Eb 8th tied to 8th next bar, and so forth. This is the start of a contrapuntal passage thru Bar 3, starting up again in Bar 9.

Bar 4 = N/A. Two E/B/F/Db (?) quarter note chords played while violins I play the F# whole note. Definitely more the non-tonal emphasis here in this cue. Remember that this cue was borrowed from the Early Works score *Sinfonietta*.

Bar 5 = N/A. C#/A/G# (?) quarter note chord to G#/C/G (?) quarter note triad while violins I play the A whole note.

Bar 6 = N/A. Two Eb/Ab/E (?) ambiguous non-triadic chords.

Bars 7-8 = N/A.

Bar 9 (:48) = For the second half of the bar you bear the G minMaj 7th (G/Bb/D/F#).

Bar 10 = N/A. Ambiguous chord of E/G/Gb/Bb/F

Bars 11-19 = N/A.

CHORD FREQUENCY RESULTS: No clear-cut diatonic chords except perhaps for the G minMaj 7th. Heavily non-tonal/non-triadic and partially contrapuntal effect.

“The Peephole” R5/2. Cue #15. *Lento(molto sost.)* in ¾ time.

Bars 1-2 = N/A. Violins play a two-bar rhythmic ostinato pattern repeated thru Bar 16, and then again later. Vlns II play small octave B 8th to quarter to three 8ths to next bars middle C#, while violins I play on middle C# to small octave B (so a B/C# maj 2nd interval constant ostinato).

Bar 3 = N/A. Solo viola plays Line 1 A dotted half note.

Bar 4 = N/A. Solo viola plays the G# half note while altri viole play the G# dotted half note.

Bars 5-9 = N/A.

Bar 11 (:37) = N/A. The violins play the ostinato on C/D notes (another maj2nd interval).

Bar 12 = N/A. Solo cello and solo bass plays the small octave Bb dotted half note on the up-bow.

Bar 12 = N/A. All VC/CB play the A notes.

Bars 13-17 = N/A.

Bars 17-18 (1:03) = N/A. Violins II (only) play the ostinato on Line 1 C#/Eb.

Bars 19-28 = N/A.

Bar 29 (1:42) = Tutti strings play the ostinato *pizz* on Db/Ab/F/B/E. If you have that enharmonic B read as a Cb then you have the Db Dom 9th (Db/F/Ab/Cb/E).

Bar 30 = N/A. Ostinato played on Bb/D notes.

Bar 31 = See Bar 29.

Bar 32 = N/A. G#/Bb/D.

Bar 33 = Bb aug (Bb/D/F#).
 Bar 34 = N/A. G#/Bb/DF.
 Bar 35 = Bb aug (Bb/D/F#).
 Bar 36 = See Bar 29 (Db Dom 9th).
 Bar 37 = N/A.
 Bars 38-39 = N/A.
 Bar 40 = N/A. G#/Bb/D.
 Bars 41-44 = N/A.
 Bar 45 = Bb maj (Bb/D/F).
 Bar 46 = Db aug (Db/F/A).
 Bars 47-49 = F min (F/A/C).

CHORD FREQUENCY RESULTS: Overall not triadic but dyadic, but for the chords available we have the following:

Minor = 30%
 Major = 10%
 Aug = 30%
 Dom 9 = 30%

“The Bathroom” R5/3. Cue #16. *Lento assi* in C. Once again we have a cue based on “The City” structure.

Bars 1-2 = Ascending quarter note chords played by the violins on three F half-dim 7^{ths} to B dim 7th. Once again, the B is enharmonic for Cb.

Bar 3 = G# min to A Dom 7th (A/C#/E/G).

Bars 4-5 = Descending quarter note chords Ab min to F dim to F half-dim 7 to B/Db/F (?).

Bar 6 = G# dim 7th (G#/B/D/F) to F# half-dim 7th (F#/A/C/E).

Bar 7 = D dim (D/F/Ab) whole notes held fermata.

CHORD FREQUENCY RESULTS:

Half-Dim 7 = 50%
 Dim 7th = 18.75%
 Dim = 12.5%
 Minor = 12.5%
 Dom 7th = 6.25%

“The Murder” R5/4. Cue #17. *Molto Forzando e Feroce* in 3/2 time. No “sords” (mutes) this time! [Note: Obviously this is the most famous or celebrated cue in the score, oft mimicked by other composers.]

Bar 1 = N/A. Violins I are sff on three Line 4 Eb half notes on the down-bow (repeated thru Bar 7).

Bar 2 = N/A. Violins II play Line 3 E half notes thru Bar 8.

Bar 3 = N/A. Top staff viole (treble clef) play Line 3 Eb half notes thru Bar 8.

Bar 4 = N/A. Bottom staff viole play Line 2 E half notes thru Bar 8.

Bar 5 = N/A. Top staff VC (treble clef) play Line 2 F half notes thru Bar 8.

Bar 6 = N/A. Bottom staff celli (“K” tenor clef) play Line 1 Gb notes.

Bar 7 = N/A. Top staff CB (treble clef) play Line 2 F notes.

Bar 8 = N/A. Bottom clef basses (tenor clef) play Gb notes.

Bars 9-16 = N/A. Same notes as in Bars 1-8 but played as glissandos up to each quarter note (followed each by a quarter rest).

Bar 17 (:24) = N/A. Violins play G#/C# and violas D/F quarter notes. After a quarter rest, VC/CB play Great octave F quarter note tied to whole note. The D-G# interval is a tritone interval.

Bar 18 = N/A. Violins play G/C# half note pizz while Viola play D/G# pizz. After a quarter rest, VC/CB play sff on the E quarter note tied to whole note. That G-C# interval is another tritone.

Bars 19-20 = Repeat Bars 17-18.

Bars 21-22 = N/A. Repeat previous bars except that VC/CB play, after a quarter rest, on Bb to (Bar 22) A.

Bars 23-24 = Repeats Bars 21-22.

Bars 25-26 = Repeat Bars 17-18.

Bars 27-28 = Repeat Bars 17-18.

Bar 29 (:43) = N/A. Violins/VIOLAS play *arco* on quarter notes D/F/G#/C#. After a quarter rest, VC plays Great octave C quarter tied to whole note and tied to double dotted whole note next bar, while CB plays that pattern on F#. Once again, F#-C is a tritone.

Bar 30 = N/A. Violins/VIOLAS pluck pizz two half notes on D/F/G/C#.

Bars 31-32 = Repeat previous 2 bars.

Bars 33-34 = Repeat Bars 29-30 except that violins/VC are pizz on half notes D/F/G#/C#, repeated in Bar 35.

Bars 35-37 = N/A. CB/VC play that respective F#/C tones, held fermata in Bar 37.

CHORD FREQUENCY RESULTS: N/A.

“The Body” R6/1. Cue #18. *Molto forzando* in 4/2 time.

Bars 1-9 = N/A. Repeats the patterns in the previous cue but adapted for 4/2 time (four half notes per bar instead of three).

“The Office” R6/2. Cue # 19. *Molto sost* in C. Mutes return.

Bar 1 = N/A. Tutti strings play four quarter notes on the up-bow pp < (crescendo) on notes D/Cb/Gb/Bb. This apparently non-standard chord can indeed be reinterpreted if you read that D note as enharmonic for E bb (double-flat). In that case, you have the Cb minMaj 7th (Cb/Ebb/Gb/Bb). Quite unusual!

Bar 2 = N/A. B/D/Bb/Db 8th notes followed by half the violins stands fingered trem on Gb-Bb and B-F.

Bars 3-4 = Repeat Bars 1-2 except the positioning are altered.

Bar 5 = C minMaj 7th (C/Eb/G/B).

Bar 6 = C minMaj 9th (C/Eb/G/B/D).

Bar 7 = See Bar 5.

Bar 8 = See Bar 6.

Bars 9-10 = N/A. Start of a passage of rising quarter notes.

Bar 11 = N/A except that on the 4th quarter note chord you have the Gb maj.

Bar 12 = N/A except that on the second chord you have the Gb maj 7.

Bars 13-17 = N/A.

CHORD FREQUENCY RESULTS: Based on the six relatively clear-cut (except for the enharmonic notes) chords/bars, we have:

MinMaj 7th = 66.66666%

MinMaj 9th = 33.33333%

“The Curtain” R6/3. Cue #20. *Grave* in ¾ time. Muted strings.

Bars 1-2 = N/A. Tutti strings (except for violins I) play two quarter note chords on the down-bow. The notes played are D/F for the CB, F/B for the VC, D/F for the viole, and G#/C# for violins II. In effect it seems to be the G# dim 7 (G#/B/D/F) with the added C#.

Bars 3-4 = N/A. Repeat Bars 1-2 except that the strings play the notes pizzicato. After a half rest, violins I play Line 3 A quarter note tied to half note next bar to G quarter note, and so forth.

Bars 5-8 = N/A.

Bars 9-10 = N/A. Strings (except violins I) play on quarter notes C/Eb/F#/C/Eb/F#/A/D. Stretching it somewhat, you might be allowed to say it's a D Dom b 9th (D/F#/A/C/Eb/F#) but best to leave it N/A.

Bars 11-12 = N/A. Repeat Bars 9-10. Violins I, after a half rest, play Ab quarter note tied to half note next bar and then Gb, etc.

Bars 13-18 = N/A.

CHORD FREQUENCY RESULTS: Not Applicable. Another disorienting, eerie, nonstandard arrangement of notes/chords (loosely non-tonal).

“The Water” R6/4. Cue # 21. *Molto Moderato* in C. Muted strings. [Note: Interesting effects cue employing bowed trem figures of rising and falling or falling to rising 16th note figures played *ponticello* and *sul tasto*]

Bar 1 = N/A. Celli are trill on whole note B tied thru Bar 3. CB play G-G#-A-Bb 32nd notes to B 16th followed by the viole playing such a figure.

Bar 2 = Bars 2-3 = N/A. After a 16th rest, violins II play *ponticello* on rising 16th notes starting on Line 1 E-G-C. After a quarter rest, violins I respond *sul tasto* on descending 16th notes E-D-B. Repeat next bar. Loosely interpreted in a linear/horizontal harmonic manner, one can read the first figure as the first inversion of the C maj triad (E-G-C).

Bar 4 = N/A.

Bars 5-6 = N/A. F-E-C descending to E-D-B descending figures.

Bar 7 = N/A.

Bars 8-9 = N/A. A-C-E (interpreted loosely as A minor) to F-E-B/

Bar 10 = N/A.

Bars 11-12 = N/A. E-C-A to G-F-D.

Bar 15 = N/A.

Bars 16-17 = N/A. B-G-E to Bb-Gb-Eb. Again this can be interpreted in linear, arpeggiated harmony as E min to Eb min.

Bars 18-27 = N/A.

CHORD FREQUENCY RESULTS: Not Applicable in the standard way. However, it would be allowable to interpret the effect as being largely minor-triad based (with some major triads).

“The Car” R6/5. Cue #22. *Molto Sost* in C. Muted strings.

Bars 1-12 = N/A. Violins play “leaping octaves” on 8th note patterns starting on small octave B up to Line 1 B to next figure of Line 1 B back down to small octave B, and so forth.

“Cleanup” R6/6. Cue #23. *Allegro(Molto Agitato)* in C. “Sords” strings.

Bar 1 = N/A. This is a longer version and variation of “The Water” cue. Violins II are trill sff on small octave B (to C) whole note tied thru Bar 3. Violins I play that 32nd note figure to B 16th.

Bars 2-3 = N/A Violins I bottom staff plays E-G-C 16ths followed by the top staff playing descending 16ths E-D-G.

Bars 4-50 = N/A. However, as indicated in the other cue, it is possible to construe the chords as predominantly minor based (A min, Bb min, E min, Eb min especially).

“The Swamp” R6/7. Cue # 24. *Largo* in C. [Note: This is a variation of “The Madhouse” cue]

Bars 1-2 = N/A. Muted celli and basses play Great octave F up to small octave Eb tenuto half notes down to next bar’s Great octave (not small octave) D note. This is the dreaded Something’s-Not-Right-With-The-Bates-Motel motif! If you like it simpler, it is the Madhouse Motif!

Bars 3-25 = N/A. End on the B/C dyad held fermata (dissonant min2nd interval). CHORD FREQUENCY RESULTS: Not Applicable. Once again (as in “The Madhouse”) this is a rather non-tonal (except for suggestive diminished triads) and heavily contrapuntal cue. Very creepy, disorienting, and unsettling cue. Ambiguous and obscure tonalities (like a swamp!).

“The Search(A)” R7/1. Cue #25. *Molto Agitato* in 2/4 time. Muted strings.

Bars 1-18 = N/A. Return to the *Psycho Prelude* energetic piece (but newly written here).

Bars 19-22 (:16) = Each bar repeats the G# dim 7th quarter note chord to F# half-dim 7th 8th note chord (followed by an 8th rest).

Bars 23-26 = D dim (D/F/Ab) repeated chords each p >.

Bar 27 (:24) = Start of the *poco poco rall.* G# Dom 7th half note chord.

Bar 28 = F# half-dim 7th.

Bars 29-30 = Repeat Bars 27-28.

Bar 31 = D dim.

Bar 32 = D/E/Ab (?).

Bars 33-34 = D dim to D-E-Ab again.

Bars 35-36 = Db augmented (Db/F/A).

CHORD FREQUENCY RESULTS:

Half-dim 7 = 33.333%

Dim 7th = 33.333%

Dim = 25%

Aug = 8%

“The Shadow” R8/1. Cue # 26. *Lento* in C. Muted strings.

Bar 1 = N/A. VC/CB on a short phrase.

Bar 2 = G minMaj 7th (G/Bb/D/F#) heard on the second half of the bar.

Bar 3 = Dom 7 b5th (C/E/Gb/Bb).

Bars 4-9 = N/A. Cue ends with violins I on Line 3 Eb half note (followed by a half rest) and the bottom staff on Line 2 D whole note.

CHORD FREQUENCY RESULTS: Overall N/A, although it suggests at a brief point both the minMaj 7th and also the Dom 7th b5.

“Phone Booth” R8/2. Cue #27. *Moderato(molto pesante)* in ¾ time. [Note: This cue is similar to “The Curtain”]

Bar 1 = N/A. Muted VC/CB play Great octave quarter notes Ab-B-G up to next bar’s small octave Ab dotted half note.

Bar 2 = N/A. Violins play (arco) Eb/Ab to Bb/Eb quarter notes while viole play small octave A down to E.

Bar 3 = N/A. VC/CB play small octave C dotted half note. After a quarter rest, violins are pizz on quarter notes Eb/Ab to Bb/Eb again, and viole again on A to E. With the C tone, you find an ambiguity with the chords. You can see either the Ab/C/Eb (Ab maj) or A/C/E (A min).

Bars 4-13 = N/A.

CHORD FREQUENCY RESULTS = Not Applicable. Indeterminate chords, ambiguous, somewhat non-tonal (in part)—certainly non-standard in triadic fashion (in part).

“The Porch” R8/3. Cue #28. *Lento* in C. Muted strings.

Bars 1-11 = N/A. More contrapuntal lines. Violins I play in the grace bar Line 2 Bb to A quarter notes to (Bar 1) Line 3 Eb-E-F-Gb quarter notes, and so forth. In bar 1, violins II play Line 3 Ab to G half notes, and so forth.

“The Stairs” R8/4. Cue #29. *Adagio* in 4/8 time. Muted strings. [Note: Similar to the last half of “The Office”]

Bars 1-19 = N/A. Ascending quarter note phrases (first nine bars) starting on Great octave G 8th played by the basses in the grace bar to (Bar 1) small octave Db-Gb-B-Bb, and so forth.

Bars 20-21 (1:22) = N/A. VC/CB play the dreaded S-N-R-W-T-B-M motif!

Bar 22 (1:32) = A min (A/C/E). Vlms II/Viole/VC are sempre pp “pizz tremolo” and “(strumming)” on bowed trem half notes (A min) thru Bar 25.

Bars 23-25 = A minor still, but also violins I play 8th notes as harmonics on Line 2 E up to Line 3 E to Line 3 A to Line 3 E in Bar 23, and so forth.

Bars 26-29 = Bb maj (Bb/D/F) bowed trem.

Bars 30-35 = N/A. A/D/E/A notes.

Bars 36-37 = N/A. Same A/D/E/A notes held fermata.

CHORD FREQUENCY RESULTS: Overall the cue does not lend itself to chords, but from what is available we find roughly 50% each for min 7 and maj chords.

“The Knife” R8/5. Cue #30. *Molto Forzando e feroce(Vivo)* in ¾ time. No “sords” are indicated. [Note: Similar to Bars 9-16 of “The Murder”]

Bars 1-8 = N/A.

Bars 9-15 = N/A. No chords per se but tritone relationships such as D-G#.

“The Search(B)” R9/1. Cue #31. *Lento assi* in C. Muted strings. [Note: This cue was copied from “The Parlor” cue. Herrmann crossed out “4/3” and inserted “9/1” and also crossed out the “Flute” part.

CHORD FREQUENCY RESULTS: See cue #13 “The Parlor.”

“The First Floor” R9/2. Cue #32. *Molto Sost* in 2/2 time.

Bar 1 = A min 9 b5 (A/C/Eb/G/B) played by the violins on the up-bow.

Bar 2 = In 3/2 time, the violins play on the down-bow what appears to be a polychord or superimposed double-dotted whole note triads A min (A/C/E) and Gb maj (Gb/Bb/Db).

Bar 3 = Viole join in to play (octave lower than Bar 2) in 2/2 time the same polychords.

Bar 4 = See Bar 1.

Bar 5 = See Bar 1 (played by viole and celli).

Bar 6 = See Bar 2 (played here by the viole and celli).

Bar 7 = A/C/E/Db (?) played div a4 by the basses in 2/2 time.

Bar 8 = C minMaj 7th (C/Eb/G/B) played by the basses in 3/2 time.

Bars 9-5 = N/A. Steady ascent layering of half notes played first by the celli in Bar 9, joined by the viole in Bar 19, and so forth.

Bars 16-21 = Another type of layering is evident in these bars, a reverse pyramid in which violins I play Ab/D notes tied thru Bar 21. halfway in Bar 16, violins II play Ab/D notes an octave lower and also (in Bar 17) the bottom staff plays F#/C thru Bar 21. Viole and then celli and then basses eventually join in. This pattern is seen in his Jan 30 '29 score “The Forest: I Dawn” Bars 1-16 in 4/4 time.

In “The First Floor” we find the combined D/F#/A (D maj) and Ab/C/Eb (Ab maj) superimposed triads.

Bars 22-26 = N/A. Pyramiding occurs in these bars as well but reversed (starting with the basses). Even more notes are utilized so it is difficult to make order of them (Ab/D/G/C/F#/C#/F/C/G/D/F/G/B/C in that ascending order).

Bars 27-31 = N/A. Same reverse pyramiding in Bars 22-26 on F#/C/F/B/Eb/Ab/D/G/Db/F#/C/F#/Ab/C).

CHORD FREQUENCY RESULTS: Precise percentage indeterminate. Overall there is a minor chord and min 9b5 emphasis with some major chords (based on polychords).

“Cabin 10” R10/1. Cue #33. *Lento assi* in 7/4 time. Muted strings.

Bar 1 = N/A. Violins and viole play Db/F/Ab/A/Eb (?) half note chords to Ab/A/C/E (?) quarter notes to (separated by vertical dashes thru the staves) Bb/B/D/F/F# half notes to F#/B/F/Bb/Eb quarter notes (?). More non-tonal ambiguity.

Bar 2 = F/A/C/E/G (F maj 9) half notes to G#/C#/F#/Ab/C (?) quarter notes to (vertical separation) A/D/F/F#/B half notes to Eb/Ab/Bb/Eb quarter notes.

Bar 3 = N/A. C#/F#/B/F/A to D/G/C#/Ab/C to (separation) D#/G#/B#/F#/B to E/A/D#/Bb/Eb.

Bar 4 = N/A. More of same.

Bars 5 = N/A. Violins alone play Eb/Ab/Db/F/A (?) to E/A/Eb/Ab/C to (separation) F/Bb/D/F#/B to Gb/B/F/Bb/Eb.

Bar 6 = Tutti strings on F maj 9 again to (unclear or ambiguous chords).

Bar 7 = Violins only play the A min (A/C/E) chords.

CHORD FREQUENCY RESULTS: Overall Not Applicable (non-tonal or mixed interval chords) except for the clear A min chords in the final bar.

“Cabin 1” R10/2. Cue #34. *Lento assi* in 7/4 time.

Bars 1-7 = N/A. Refer to the previous cue (“Cabin 10”) because it is structured the same way with the ambiguous chords. The last half of final Bar 7, however, is clearly the A minor whole note chord held fermata.

“The Hill” R10/3. Cue #35. *Moderato* in 6/8 time.

Bars 1-24 = N/A.

Bars 25-26 = E/G/Bb/D/F# (E min 9b5th) dotted half notes tied to next bar.

Bars 27-18 = N/A. F# tone held fermata.

“The Bedroom” R11/1. Cue #36. *Andante con molto triste* in C.

Bars 1-12 = N/A.

“The Toys” R11/2. Cue #37. *Molto tranquillo* in C. Muted strings. A variation of the previous cue. However, this time it is clearly a tonal/diatonic/tertial cue.

Bars 1-2 = N/A. VC are pizz on four Great octave E quarter notes (thru Bar 11). Basses play the Great octave E dotted half note tied to 8th (followed by an 8th rest). Repeat thru Bar 11.

Bar 3 = Violins I are “Div a4” on half notes F/A/C/E (F maj 7) to E/G/B/D (E min 7) half notes (tied to next bar). Violins II join in on the E min 7 half note chord tied to half notes next bar.

Bars 4-5 = D min 7 (D/F/A/C) half note chord (played by violins I only) tied to whole notes in Bar 5 (joined by vlms II). However, vlms II also play the E whole note, so this can mean in Bar 5 the D min 9 (D/F/A/C/E).

Bar 6 = G Dom 7th (G/B/D/F).

Bar 8 = F maj 7.

Bar 9 = E min 7 (E/G/B/D) to D min 7 (D/F/A/C).

Bar 10 = C maj 7 (C/E/G/B).

Bar 11 = B half-diminished 7th.

Bar 12 = N/A. VC/CB play E whole notes held fermata while violins play F.

CHORD FREQUENCY Results:

Minor 7 = 38%

Minor 9 = 8%

Major 7 = 31%

Dom 7 = 8%

Half-dim 7 = 15%

“The Cellar” R11/3. Cue #38. *Molto Allegro* in 2/4 time. [Note: As given in several earlier cues, this cue looks photocopied. The original R14/1 designation was here crossed out (with no new Reel/part numbering)]

Bars 1-69 = N/A.

Bars 70-71 = Db aug (Db/F/A) played by celli and viole.

Bars 72-78 = Db aug as given and also C# dim (C#/E/G) played by violins (with another Db played by top violins I--possibly as an enharmonic C# although violins II play a C#).

“Discovery” R11/4. Cue # 39. *Allegro con feroce* in 2/4 time.

Bars 1-40 = N/A.

“Finale” R12/1. Cue #40. *Adagio e mesto* in 3/4 time.

Bars 1-19 = N/A. The end chord is D/Ab/Cb/Eb (?).

TOTAL SCORE FREQUENCY RESULTS:

In terms of seventh chords that are clearly discernible, a very rough percentage of chords is given below (adding percentages used in each cue):

Half-dim 7ths = 34%

Dim 7ths = 20%

Minor 7ths = 17%

MinMaj 7ths = 15%

Major 7ths = 7%

Dim 7ths may actually be nearer to frequency as half-dim 7ths, depending on how the results are tabulated. Realize that there is a greater weight of minor and diminished triads than there is of seventh and larger chords. In terms of dividing between tonal/diatonic/tertial cues and non-tonal/non-tertial cues as I discussed in my opening comments, I would roughly say that at least 50% to 57% (if not more) of the cues are “non-tonal” in style (not lending themselves to a definite chord analysis of the standard tertial/diatonic manner). These final results are not meant to be exactly scientific! Best to focus on each individual cue.

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